

**VAP Schedule and Syllabus, Art 120 - Fall 2009**  
**Department of Visual Arts and New Media**

Thursday	August 27	<b>Opening Meeting</b> , 209 McEwen Hall at 8:30 p.m.
Friday	September 11	<b>Gallery Opening: "Old/New Work by VANM Faculty"</b> Rockefeller Arts Center Gallery, Opening Reception 7 - 9 p.m.
Thursday,	September 17	<b>Hollie Lavenstein, Filmmaker</b> , 209 McEwen Hall at 8:30 p.m.
Thursday	October 8	<b>Kathy Sully, Sculptor</b> , 209 McEwen Hall at 8:30 p.m.
Thursday	October 15	<b>Rocky Schenck, Music Video Producer/Photographer</b> 209 McEwen Hall at 8:30 p.m.
Friday	October 23	<b>Gallery Opening: "Continuum: The MacKrell Collage Archive Project"</b> <b>by Gerald Mead</b> Rockefeller Arts Center Gallery, Opening Reception 7 - 9 p.m.
Thursday	October 29	<b>ART21, Film Preview of "Compassion,"</b> 209 McEwen Hall at 8:30 p.m. Film features William Kentridge, Doris Salcedo, and Carrie Mae Weems.
Thursday	November 5	<b>Gerald Mead, Mixed-Media Artist</b> , 209 McEwen Hall at 8:30 p.m.
Thursday	December 10	<b>VANM Awards Night and Student Presentations</b> 209 McEwen Hall at 8:30 p.m.

**Lectures** of the Visiting Artist Program are held at 8:30 p.m. on Thursday evenings in McEwen Hall, Room 209. Students are expected to arrive at 8:20 p.m. to receive their attendance coupon at the door. The doors to the lecture hall will be closed promptly at 8:30 and **no late admittance** will be permitted. Any student who is not in attendance by 8:30 will be counted as absent. **Disrespect and/or inattentiveness will not be tolerated.** Talks will usually conclude before 9:45 p.m.

**Openings** of art exhibitions are also a required part of VAP. You may obtain your attendance coupon between 7:00 and 8:00 p.m. Coupons may not be turned in prior to 8:30 p.m. Openings are held on Fridays in the Michael C. Rockefeller Art Center main gallery.

**Attendance** is required at each lecture and opening. Students are expected to attend each presentation in its entirety. Students who arrive late or leave early will be considered absent. **Only one attendance coupon** will be accepted from any student. Students may not give their coupons to a peer to be handed in unless prior permission has been granted. Any student found guilty of submitting a fake or forged attendance slip will be **subject to automatic failure** at the discretion of the instructor/s.

**Only one excused absence is permitted** during the term. More than one absence will result in a "U" grade for the course whereby the student will not receive credit for the course and the GPA will be affected. Attending VAP is a requirement for all VANM majors.

**One make-up** is possible due to **illness** or other **extreme circumstances**. To make up an absence, you must (a) **visit** a professional art gallery or museum, and (b) **compose a thorough 3-page critical review** of the exhibition **within two weeks of your absence**.

Departmental secretary Dawn Geary handles all issues of attendance for this class. Any concern regarding individual attendance records should be directed to Dawn, who will notify related instructors and supervisors.

CONTACT INFORMATION

For attendance issues: **Dawn Geary** • 673.3537 • [Dawn.Geary@fredonia.edu](mailto:Dawn.Geary@fredonia.edu), VANM secretary

For general questions: Professor **Michele Bernatz** • 673.3813 • [Michele.Bernatz@fredonia.edu](mailto:Michele.Bernatz@fredonia.edu), VAP Coordinator, Fall 2009

## Guidelines for VAP Make-Up Event Summaries

Students who miss more than one VAP lecture are provided with an opportunity to make up one absence by seeking out and critically analyzing another regional art-related exhibition or lecture. This guideline is created to provide you with what is expected in your written composition – a thorough 3-page critical review.

Think of this critical review as a brief article that would appear in an alternative weekly city paper or a student newspaper like *The Leader*. Imagine you are a critic who must describe the lecture/exhibition to a group of friends considering attending the exhibition or lecture series. One section will likely be devoted to a descriptive overview of the event and another to your analysis, reaction and opinion. Begin with the basics—what was title/theme of the event, where did it take place, how long is the exhibition on view? Move on to a general description and summary of the event and follow this with a close analysis of a few key artworks (if exhibition review) or salient points (if lecture). Was the exhibition or lecture worth attending in your opinion? Why or why not? What was the intended goal or point the speaker or artist or curator was hoping to convey? Was that goal met, in your opinion? Why or why not? You might even come up with a fictional journalistic name and persona for these reviews (but make sure your “real” name appears on the assignment too!).

Be as specific as possible in your summary by replacing generic conclusions like “it was good” and “it was bad” with concrete examples of what you found to be compelling and/or disappointing about the event. Create a visual picture of the event for your readers so they can imagine it for themselves. Give your review a creative title that indicates its content and include the title at the top of the page. Go beyond reporting the “facts” and make it interesting to read.

- Your essay must be 3 pages in length (double-spaced, typed and/or word-processed). Use 1” margins, 12 pt. Times Roman font, and insert page numbers. Staple your essay at the upper left corner and **at the top of the first page include your name, title of your review, and the date of VAP absence.**

- Relevant events include the following: on-campus and local art exhibitions (such as student shows in the Emmitt Christian Gallery or Williams Center; local exhibitions at the Adams Art Gallery in Dunkirk; or student off-campus exhibitions). Any special museum or gallery exhibition you might visit elsewhere during the term will also suffice (e.g., in the Buffalo area this could include the Albright-Knox Art Gallery, Burchfield-Penney Art Center, Hallwall’s Contemporary Art Centre and/or CEPA). Staple a pamphlet from the exhibition and your entrance stub to your review (if available).

### Notes/Tips:

- All exhibition reviews must include the name, location and duration of the exhibition reviewed; a summary of the exhibition; a close analysis of 1-2 specific art works; the name of each artist who created work under discussion; and the title, date and medium of the work viewed.

- Although you should select an exhibition or lecture in which you have a genuine interest, don’t be afraid to write a negative review if you truly felt the exhibition or lecture wasn’t worth your time. Just be clear and specific when describing the event, and give a reasoned argument whether your review is negative or positive.

- If you choose to visit the Albright-Knox Art Gallery in Buffalo, do not attempt to review the entire contents of the museum. Select one of whichever small, focused exhibitions they are featuring at the time.

- Avoid words and phrases that are too colloquial or informal. Instead of saying “what stuck out to me,” try “what stood out to me” or “what struck me” or “I was impressed with.” Find diverse words to describe your experience. Don’t simply repeat “piece/piece of art” over and over again. Try using “artwork” or “object” or make a specific reference to medium as in “this sculpture/film/painting/ photograph.” You can also find alternative verbs for the phrase “done by” with words like “created,” “produced,” “painted,” “sculpted,” “formed,” “shot,” and/or “executed.” Avoid using adjectives such as “good,” “bad,” “interesting,” “beautiful,” and “unique.” These words are vague and subjective. Instead, construct an argument whereby your reader will be convinced of an artwork’s “beauty” or “uniqueness” via a thorough analysis of form and content.

- Make sure your title is informative and creative. It should hint at the content of an exhibition and/or your experience in viewing it.

- In order to receive full credit, the review has to be well written and edited. Your essay should be so good it could be published in *The Leader* without further editing. Make sure it is free from typos, polished (in terms of style), and not too informal while at the same time engaging and informative in its content and tone.